

# THE THEATER



early springtime blossoms and nature seems to invite to genial smiling who would risk blightthe sunshine in a single ambitious soul by pointing out even the possibility of improvement in any enterprise cherished in the warmth of self-approval? And anyhow, the season for critics is going out.

Better to be a base ball umpire. It is a bit of unpublished comment by Wilton Lackaye that leads to these reflections. Lackave is one of those ferocious wags who think they can eat their friends and have them too. He carries an epigram constantly poised like a spear, and launches it indiscriminately against tribesman or stranger. It has often been observed by disappointed litterateurs that the best writof those flimsy-sheeted carbon paper reto week under the eyes of the journalisic slave whose duty it is to glorify actors. It discusses Mr. Lackaye as a wit and epigramatist and touches on the scanthness of reward which has usually distinguished the careers of men with a gift for pungent phrase-making. A portion of the article sounds like a personal interview with Mr. Lackage stenographically reproduced. It reads as follows:

"Then there is always danger that dointo the position of dramatic critic, in which case he finds himself unable to fill that judicial position, being constantly tempted rather to exploit than to enlighten his readers.

"As every one knows who reads the pacriticule. One may well imagine that the artists who may have contributed to the magnificent collection in the hall of sculp-true on Chicago's beautiful lake front would hesitate to add to their works if they found the erstwhile analytical criticism has been abolished and the task of knowledge of art in the suburbs of Ken-

Why cite Kenosha? The fact that some Kenosha critic did not speak with proper appreciation of Mr. Lackaye's play cannot justify a desire to annihilate the tribe. If Kenosha is overly smart and lacerating, think of Scranton, Pa., or New Haven, with fond regard upon these two eminent of their judicial experience have never reported a single failure. There is nothing more cheery than a telegram dated from Scranton or New Haven. It always means good news. With two such cities on the map as training schools for compliment the fittle that Kenosha, wherever it is, can do in its sequestered bitterness of spirit might have been overlooked. As an actor Mr. Lackaye's sympathy with a man who may be tempted rather to exploit himself than to enlighten his public comes with singular trace and understanding. There has never been a novel, however classically written, prepared for the stage which did not make the exploitation of the actor the first and overwhelming purpose. The enlightenment of an audience as to the literary beauties of the original composition remains a secondary consideration. In his own excellent play "The Law and the Man" Mr. Lackage did not dare, it is safe to assert, to include what his own taste pointed out to him as many of the worthiest portions of the novel. He was forced, in order to satisfy the popular demand for accentuated individuality, to resort to much palpable melodrama of the conventional sort. The dispensing of popular instruction, either by performers in the theater or by persons whose function it is to record impressions of plays, is a difficult and thankless task.

Analytical criticism is what Polonius would stigmatize a vile phrase. It sounds forbidding, scholastic, and from the viewpoint of the popular reader, generally reprehensible. It is something which unless performed with rare felicity but few people would care to read, save the players themselves, and they only when its conclusions were laudatory of their personal talents. Any one who enjoys "roasting" as much as Mr. Lackaye does would scarcely be expected to attempt to deny its joys to others. His career as a player is still young, for he has never appeared in a role of really classic proportions. His hits have been of the current and perishable class, as his record, pictorially exposed on the dead walls representing his impersonations from Svengali in "Trilby" to Curtis Jadwin in "The Pit," testifies. He is not yet in a position to flout the world and defy its prejudices. His intellectual keenness is in danger of hampering his career as a player. People who watch him have their attention distracted by thoughts of him as a merry wit, while those who read his witticisms think of him as a player. That he is both in an eminent degree may not save him, for the present is an era of specialization.

These observations cannot, nor are they intended to, controvert in the slightest degree the fact that his play, "The Law and the Man," is a splendid piece of work, and that his performance in it ranks with the highest artistic attainments to which the present generation of play goers can point. He has approached his task not as a pert phraseologist, but as a practical student of stage-craft with a thorough knowledge of the mechanism by which popular emotion is reached. The dialogue he employs is simple and direct, and his stage pictures are devised with rare discernment in matters of dramatic contrast and poetle significance. That much of the original beauty of Hugo's work should be sacrificed was inevitable. But the play still preserves the central character as a figure of heroic mold and surpassing moral dignity. No such fine representation of voluntary explation has been seen since the production of 'The Only Way.'

But playgoers have their own ideas as to what amuses them, and in this free, uncensored land, a perfect right to follow them. Sad, but true, a great many of them frankly prefer Houdini to Hugo. PHILANDER C. JOHNSON.

A VERSATILE WOMAN .- Olga Nethersole, the distinguished English artiste, not only produces all her own plays, but rehearses the company even to the minutest detail, designs the colors for scenes, selects her own stage furniture and altogether is the busiest person in the organization. While in Paris last summer she made a study for the costuming and setting of her

10 would be a critic? When well-known manager, said to Miss Nethersole, after watching her conduct in one of the rehearsals: "When you get tired of acting, come to me and I will give you a good position to produce plays for me."

EDMUND RREESE - Edmund Breese who has made himself a pronounced favorite with the New York theatergoing public through his characterization of "Ready Money" Ryder in "The Lion and the Mouse." began his career as a member of the Castle Square Stock Company in Boston, with which organization he rose from a minor position until he became one of its principal members.

He first came to the notice of Henry B. Harris through the latter's star, Robert Edeson, who witnessed his performance of a principal role in "The Sacrament of Judas" then being presented by James ing often goes to the waste basket instead O'Neill in conjunction with "Monte Cristo." of appearing in print. A search through Mr. Edeson was so impressed with the actthat tear-hallowed receptacle turns up one ing of Mr. Breese that he asked Mr. Harris to begin negotiations for his appearance productions which are flaunted from week in his company. Before these could be completed Wright Lorimer, who had also witnessed "The Sacrament of Judas," had secured Mr. Breese for his production of "The Shepherd King." After its New York engagement Mr. Breese joined Mr. Edeson's company, then playing "Ranson's Folly," When Mr. Harris received the manuscript of "Strong Heart," he immediately fixed upon Mr. Breese as the most desirable man for the part of the coach. He hesitated to offer it to the actor, as it was really a bit mestic pressure or some undeserved early in one act. Mr. Breese, realizing the op-misfortune may force a man of witty sense portunities it afforded accented it and portunities it afforded, accepted it, and when the actor originally engaged to play Black Eagle, the Indian messenger, in the last act of the play failed to carry out the author's intention, Mr. Breese stepped forward into the breach, with the result that pers now, the strangulation of effort and the reliance upon the old things tried and true is very largely due to the serio-comic came a highly admired feature of the program.

AN HISTORIC FIRST NIGHT-On the night when "She Stoops to Conquer" was first produced in London the knell of the mawkish comedy of sentimentality which passing upon their works handed over to an adolescent person who has gained his sounded. A breeze of pure air rushed in his sounded. A breeze of pure air rushed in upon the mind of the public and swept away all tolerance of the silly love pieces of Kelly and Cumberland and the faction of word-mongers and smirkers their works represented. Nothing could withstand the heartiness and the naturalness of Goldsmith's types and his dialogue. However farcical his plot was, there was reality and charm in his characters. Well might crit-Conn. Mr. Lackage surely ought to think | icism unite, as it did, in the following verdict on the larger and the permanent effect first-night centers which in all the years that night wrought in public taste: "Goldsmith banished triumphantly those mawk-

hiss. It was the death gasp of excessive sentimentalism in English comedy.

# Coming Attractions.

Columbia.

Few announcements made this season have held forth more promise of artistic entertainment than the one of the revival of Goldsmith's comedy, "She Stoops to Conquer," which is to be given at the Columbia Theater tomorrow night. In bringing about the revival the formation of two sets of combination was necessary-that of Charles Frohman and Liebler & Co. and that of William H. Crane and the English actress. Miss Ellis Jeffreys. When the season began these combinations seemed impossible. Mr. Frohman had secured a play by Alfred Sutro called "The Price of Money" for Mr. Crane, and Liebler & Co. had brought Miss Jeffreys to this country to be seen in "The Dear Unfair Sex." Both of Harry Bulger in his new play, "Noah's

the latter played Diggory, while his father played Stingo, the landlord of the "Three Pigeons." Stuart Robson also played Lump-kin many times. Mr. George Giddens, who plays Lumpkin in the present revival, is the best character comedian that has ever come from the other side, and is a star of high standing in London.

The Young Marlow of the revival is played by Walter Hale, a prominent leading man: the Sir Charles Marlow is in the hands of Leslie Kenyon, and Stingo is played by Harry Lillford. That fine old actress, Fanny Addison Pitt, is the Mrs. Hardcastle; Her bert Sleath is the Hastings, and Miss Margaret Dale, who will be remembered as John Drew's leading woman, is the Miss

#### National.

Tomorrow night at the New National Theater George M. Cohan will begin an engagement of one week in his musical comedy, "George Washington, Jr." With the exception of the last week of the current season, which will usher in the engagement

has the distinction of appearing five consecutive weeks in each of the big continuous theaters in New York and Boston, Mr. Tighe's college aggregation will offer "Those Happy College Days."

#### Majestic.

The Broadhurst and Currie production of "Texas." this week's attraction at the Majestic Theater, met with a marked success in New York, where it has played at different houses for many weeks. This is its third season on the road.

The scenes of the play are laid in one of the most picturesque and now most prosperous parts of Texas, namely, Valdere county. The scenery is a reproduction of Buckhead ranch, where the action of the play is laid, while the characters are drawn from Toal life, as the authoress, J. Mauldin Feigl, saw them there during her residence of some years on the ranch. The everyday life of the cowboy is depicted, both in ac tion and thought; his pastimes, his pleasires, his sentiments, his love of home and of nature; his likes, his dislikes and his loyalty to a friend. Through the action of the play runs a story of pathos and real-

#### New Lyceum.

At the New Lyceum this week, commencng with the usual matinee, the "Rialto Rounders" will present two big burlesques and an olio of novelties that cannot be surpassed. The opening, entitled "A Day at Niagara Falls," shows the various adventures that befell Sam Howe in the character of Prof. "Bunk," in an attempt to go over the falls in a barrel. The bill includes a series of living pictures. The closing burlesque, "A Day at Sheepshead Bay," enlists the services of the entire company and three horses.

#### Concert at Majestic Tonight. The concert at the Majestic this evening will be diversified by an entirely new series

of life motion pictures. Three vaudeville acts will appear. Symonds Concert Tonight.

The usual Symonds' concert will be given at the Belasco Theater tonight. One given at the Belasco Theater tonight. One of the special features will be a Hungarian stage by Puccini, the composer of "Madam orchestra. Mr. Spencer will render several new illustrated songs and special views have been secured for the popular motion pictures.

## "Little Johnny Jones."

Though musical comedies come and go, but few of them obtain the vogue of "Little Johnny Jones," now in the third year of its highly successful career. The piece comes to the Columbia Theater for the week beginning Monday evening, April 8. The seat sale begins at the box office of the Colum-bia Theater on Thursday. Matinees will be given on Thursday and Saturday.

### "The Lion and the Mouse"

Charles Klein's play, "The Lion and the Mouse," will be presented at the New National Theater on Monday evening, April 8, remaining for one week. This play has to It will be produced there under the directits credit a record of more than 600 contion of Messrs. Klaw and Erlanger. secutive performances at the Lyceum Theater, New York. The story of "The Lion and the Mouse" concerns the efforts of Shirley Rossmore to free from disgrace the name of her father, Judge Rossmore, who, because of a ruling adverse to certain finan-cial interests of which John Burkett Ryder is the head, is removed from office. A E. Willis. The play is to be tried by the theme so very close to current interest stock company at the Bijou Theater in could not fail to have a very wide appeal. The same company that presented the play at the Lyceum Theater, New York,

Miles from Boston," his new musical play that opens there this week.

Cecil Spooner is to tour in repertory un-der the management of Charles E. Blaney. Thomas Q. Seabrooke has succeeded Henry E. Dixey as the star in "The Man on the

Mrs. Patrick Campbell has naturally scored a fine success with "Hedda Gabler" in London.

Elsie Janis is to play for several weeks in plays the part of Napoleon. vaudeville after the close of the four of "The Vanderbilt Cup."

On May 6, in Denver, Valerie Bergere will

produce a new play by Willis Steel entitled "The Morning After."

It is rumored in England that Pauline Chase is to appear in a new comedy by J. M. Barrie next fall.

The one hundredth performance of William Collier's play, "Caught in the Rain," is to take place this week.

Charles B. Hanford reports the most prosperous season he has known in his long career as a star.

"The Honeymooners" has been selected as the title of George M. Cohan's new musical comedy.

Paul Armstrong and Rex Beach have been commissioned to write western plays for Charles Frohman.

Louis Evan Shipman, the author of "On has under consideration a new play for Henry Miller.

Verner Clarges, now with Arnold Daly, has supported nearly every star of note during the last twenty-five years.

Marie Tempest will produce "The Truth," the Clyde Fitch comedy, which failed in Served seats. New York, in London on Easter Monday.

It has been decided that Montgomery and Stone in "The Red Mill" will remain at the Knickerbocker Theater all summer. Edna Fassett, who was formerly with

Fritzi Scheff's company, has replaced Sallie Fisher in the support of Frank Daniels. Belasco's play, "The Girl of the Golden

William Norris has been engaged to play his original role with Ethel Barrymore in the revival of "His Excellency the Gov-

It is said that Charles A. Stevenson, who some seasons has been Mrs. Leslie Carter's leading man, has resigned from

Eugene Presbrey has completed the stage version of Gilbert Parker's novel "The Right of Way." The play will be one of next season's offerings.

Joseph E. Howard and Mabel Barrison are to be starred next season by Harry Askin in a new musical play entitled "The Flower of the Ranch." "Ben-Hur" is to be one of the principal

Lina Abarbanell, the German light opera singer, has left the cast of "The White Chrysanthemum." the new lyric comedy,

attractions at the Jamestown exposition.

which had its premiere last week. "General Faulkner's Daughter" is the title of the new military play by Anthony E. Willis. The play is to be tried by the

Brooklyn. H. Reeves Smith will produce "The Red-skin" under the title of "The Last of His Race," at the Shakespeare Theater, Liver-England, on April 15. The play was

a failure in America last spring. Charles Klein, author of "The Lion and the Mouse," "The Music Master" and many former successes, is an active member of the American Dramatists' Club. It was also Mr. Klein who was delegated to speak before the United States Senate to obtain

mouse you're talking about you won't do business at this house

A revival of "When Knighthood Was in Flower," with Grace Merritt in the role created by Julia Marlowe, is being arranged by Ernest Shipman. The play is to be presented in New York the latter part of

In "The Great Conspiracy," adapted by Madeline Lucette Ryley from Pierre Berton's "La Belle Marseillaise." John Hare, at the Duke of York's Theater, London,

At the conclusion of the regular season in the East Mrs. Fiske and the Manhattan company will make a tour of the far west in "The New York Idea." Her tour will last about two months and will extend as far as San Francisco.

Katherine Grey, who is now playing at the Berkeley Lyceum Theater, New York, in Arthur Schnitzler's "The Reckoning," will tour the country next season with that play, and as the star of another play now being written.

April 8 will mark the 2,000th performance of Rose Stahl in "The Chorus Lady." This record at the Hackett Theater is obtained by counting Miss Stahl's appearances both

in the vaudeville sketch here and abroad and also in the present comedy. "The Lily of France" is to be the title of Louis N. Parker's new play relating to Joan of Arc, which Beerbohm Tree will produce at His Majesty's Theatre, London,

on his return from Berlin. The character of the heroine will be sustained by Viola Tree.

The opening night of the engagement of "The Lion and the Mouse" at the New National Theater will witness the benefit for the visiting nurse fund of the Farmington Society. The ladies of the committee re-port splendid progress in the sale of re-

Ramsay Morris' latest play, "The Girl in White," will be produced by James K. Hackett in Rochester next Monday night with Pauline Frederick in the title role, Mr. Morris has also contracted to supply a melodrama to James D. Barton. is to be entitled "Under Suspicion.

Marguerite Saxton, a former resident of this city, is now a member of a theatrical company in the middle west under the management of Mr. Harry L. Dixon. The repertory embraces "Romeo and Juliet." which play Miss Saxton is reported as doing exceptionally good work as the nurse.

Arnold Daly began his season in "The Boys of Company B," the new militia play, by Rida Young Johnson, in Philadelp! and was enthusiastically received. play is a bright little comedy and the plot revolves around a militia summer encampment, including in its course a pretty love

story. Victor Moore, the leading comedian of "Forty-five Minutes from Broadway," is to be a star next season under the man-

agement of Cohan & Harris. George Cohan has written a musical comedy for him enti-tled "The Talk of the Town," which deals with the life of an actor around New York. Robert Edeson is to close his third year in "Strongheart" about the middle of May, and will start for Europe immediately

after. He is unusually fortunate in a plentiful supply of authors, for his manager announces that he will consider for his use next season plays by William C. De Mille, George Broadhurst, Gilbert Parker and Martha Morton. Gus Kammerlee, alone of all of the original members of "The Old Homestead" cast, is still playing the role which he created in that fine old New England drama. Mr. Kammerlee is a Bostonian and

was at one time a member of the Boston Ideal Opera Company. As far back as December 11, 1882, he played the part of sentinel in "Iolanthe" at the old Bijou Theater in that city. A special from London says that Charles Frohman has arranged for Maude Adams a translation of Miguel Zamacais' "Les

Bouffons" as soon as she finishes her season in "Peter Pan." The translation was made by John Raphael, and the part which Miss Adams will assume is one played by Sarah Bernhardt with great success in Paris, where it was one of the most popular roles, Ruth Vincent has been secured for the heroine of "Tom Jones," the musical com-edy based on Fielding's novel, which is to

be produced in London in April, and no happier choice could have been made.
"Tom Jones," which is by A. M. Thompson, with lyrics by Charles Taylor and music by Edward German, will have a pre-liminary performance at the Prince's Manchester on March 30.

The next novelty at the Haymarket Theater, London, will be a comedy by Wil-liam John Locke, the author of "The Morals of Marcus." This will be called "The Palace of Puck," a dramatization of "The Beloved Vagabond," and it will be produced prob-ably in April, with Marion Terry, Charles Hawtrey and H. V. Esmond in the principal parts, the last mentioned representing the young man whose love affairs are dealt with in a fantastic manner by the author. 'The Palace of Puck' is in three acts.

# The Foreign Stage.

Special Correspondence of The Star. LONDON, March 22, 1907.

Alfred Sutro's new play, "John Glayde's Honor," may not make as much money as 'The Walls of Jericho," which brought the dramatist into sudden fame after long waiting, but it is spoken of as a stronger, abler and more convincing drama, Sutro's treatment of his millionaire hero,

although a small point in itself, is significant of his defiant attitude in this play toward other dramatic conventions. The traditional American millionaire of the British stage is an ill-mannered, self-assertive, unscrupulous and loud-voiced peron, and signs have not been wanting that Geoge Alexander is considered by some of his critics to have been inefficient in presenting John Glayde as a quiet gentleman, without accent or any other supposedly American characteristic. Time was when an American audience would have scored any other portrayal of an Englishman than the conventional dense, stubborn individual in a fore-and-aft cap, single eyeglass and loud-checked suit, but that day has gone by in all of the larger American cities—wherein we are ahead of the British cousin who still insists as a rule that the stage American shall say "w-a-a-l" frequently and shall be quite unaccustomed to social

Another stage tradition flouted by Mr. Sutro is that the audience must never be deceived. Yet two of the strongest incidents in this play arise from the deception of the audience. And the end is so sub-versive of stage custom that if Mr. Sutro had been unknown one ventures to say he never would have got an acceptance for "John Glayde's Honor" in its present form.

The first half hour of the play is its worst. The curtain rises on a little dinner party in Mrs. Glayde's Paris flat. The coffee-and-cigarctte stage has been reached and we have to glean as best we may from the elaborate scintiliations of the guests that the charming young Mrs. Glayde has scarcely seen her husband for two years. He has been too busy in America manipulating trusts and smashing competitors to pay any attention to her of late, although they married for love. But they have had no children, and she has been amusing herself in Paris. She has been having a firtation with Trevor Lerode, the decent-looking young artist who has been painting her portrait. Suddenly, Glayde himself turns up without warning. Some one has cabled him a domestic tip. The first half hour of the play is its

rendering it somewhat independent of social virtue by weakening its moral interest."

Dr. Johnson was in the theater that night, determined that his "Goldy's" play should succeed, and the sprightly malevolent Cumberland, who was sorry it succeeded, wrote: "All eyes were upon Johnson, who sat in a front row in a side box, and when he laughed everybody thought himself warranted to roar." Johnson's verdict on "She Stoops to Conquer" has been over and over again confirmed by smiling posterity. "I know of no play for many years," he said, "that has answered so much the great end of comedy—making an audience merry." To the loyal Johnson, Goldsmith dictated the play, when it was printed and in so doing wrote words. was printed, and in so doing wrote words that for tender reticence have seldom been matched in the utterance of friend to friend. "By inscribing this slight per-formance to you, I do not mean so much

HARDCASTLE

ish monsters of fashion which were tending

to make sentiment ridiculous by dissolving its ties with common incidents and thereby

It may serve the interests of mankind also to inform them that the greatest wit may be found in a character without impairing the most unaffected plety." Men whose names will live in English literature and English art as long as the most splendid productions of that literature and that art survive were present at Covent Garden on that Monday evening of mid-March, 1773—among them Burke, the mid-March, 1773-among them Burke, the orator; Reynolds, the painter; Johnson, the philosopher—but the poor author, disheartened by the prediction of failure made by Coleman, the manager, remained away till the evening had worn well on. Then, de-siring his presence in the playhouse, they sought him in many quarters and finally found him, wandering alone and sick with doubt, in the mall of St. James Park. He credence that Tony could have borne her forty miles away on that mad night ride

to compliment you as myself. It may do me some honor to inform the public that I

have lived many years in intimacy with

when she was safe in her own garden. Sheridan, by the way, once declared he had played the same kind of a trick on de Genlis. "What was that?" cried Go'dsmith hearing the hiss. hearing the hiss.

"Pshaw, doctor," snapped Coleman, seeming to resent the triumph of a play for which he had predicted failure and who was standing at the author's elbow, "don't be afraid of a squib when we have

plays proved unexpectedly deficient in drawing power. Ever since "She Stoops to Conquer" had

GEO

been revived with much success in London, several seasons ago, Liebler & Co. entertained the idea of reviving it here on a grand scale. But it was the most difficult thing in the world to cast it. George C. Tyler of Liebler & Co. saw the walls crumbling around "The Price of Money," saw the wreck of "The Dear Unfair Sex" and then worked out a sum in literary arithmetic.
"One failure plus another failure," said he,
"and the result is 'She Stoops to Conquer.'"
In the English revival Miss Jeffreys had played Kate Hardcastle; George Giddens, Tony Lumpkin, and Fred Thorne, Diggory. He already controlled these players. Mr. Crane had played Squire Hardcastle in the revival which he and Stuart Robson had made of the comedy twenty-three years ago. He secured Mr. Crane, and in doing so Charles Frohman was brought into the combination. The revival has proved most

attractive and satisfying.

The history of the old play is exceedingly interesting. Goldsmith had the great est difficulty to obtain a hearing for the comedy. Dr. Johnson thought so well of it that he importuned George Colman, the manager of Covent Garden Theater, to produce it. David Garrick also lent his ef-forts in the same direction. Colman finally siring his presence in the playhouse, they sought him in many quarters and finally found him, wandering alone and sick with doubt, in the mall of St. James Park. He entered the stage door at the beginning of the fifth act and recoiled at that instant before the only hiss emitted during the evening—a hiss resenting Mrs. Hardcastle's credence that Tony could have borne her forty miles away on that mad night ride when she was safe in her own garden. driven to distraction. Finally, on March 15, 1773, the comedy was produced. The theater was filled with people who came to see the fun and be in at the death. Instead of booing they remained to cheer, and the omedy made a hit that has rung through many generations down to the present time.

The old play has always been popular with actors on account of the very fine

characters that it contains. All of its parts are strong. In the old days it was the am-

bition of all of the comedians to essay Tony Lumpkin. William Burton played the

Ark," this will be the only musical comedy for nineteen consecutive months will be of the remaining season at this playhouse. seen here, headed by Edmund Breeze and of the remaining season at this playhouse. "George Washington, Jr., comes almost direct to Washington after a season on Broadway. It appeared for twelve consec-utive weeks this season in Chicago. Like all Cohan plays, it is thickly interspersed with musical and concerted numbers, many of which have proved genuine hits in other cities. The cast which will support Mr. Cohan includes his father and mother, Jerry J. and Helen F. Cohan; Willis P. Sweatman, Vinie Daly, Dorothy Hunting, Lola Hoff-man, Joseph Leslie, Roselle Rhoades and John A. Boone. As usual with all Cohan productions, there will be a large chorus. A special professional matines will be offered Thursday for the benefit of the star's fellow-players who may wish to at-tend the performance. They will be the spe-cial guests of Mr. Cohan. This will be in addition to the regular matinee of Saturday.

ELLY JEFFREYS

KATE HARDCASTLE

#### Local Entertainments at the Belasco Theater.

This week will be devoted to local entertainments at the Belasco Theater and a series of very interesting performances is announced. For the first three nights of the week well-known people will present a musical offering entitled "We Are In Society" for the benefit of the National Juclety" for the benefit of the National Ju-nior Republic. On Thursday night Mr. George A. Bentley and his clever asso-clates will present a varied program, which will include a travesty on David Warfield's "The Music Master." On Saturday night the Paint and Powder Club will give its annual entertainment in aid of the Christ Child Society.

Chase's Easter polite vaudeville bill this week will disclose George Evans ("The Honey Boy"), Harry L. Tighe's Collegians, the Four Bards, Donohue & Nichols, Fiske & McDonough, Johnson & Harty, Reiff Brothers and "The Country Schoolmaster" Lecouvereum." In New York, just previous to the opening of the present season, while rehearsing on the stage of the Lyceum Theater, Mr. Daniel Frohman, the common of the passing of his vogue that night, ceum Theater, Mr. Daniel Frohman, the common of the play in the common of the play in the common of the play in the common of the common of the common of the common of the common part and so did Iohn Sleeper Clarke, William Burton played the passing of his vogue that night, or some of his factions, gave vent to that or some of his factions, gave vent to that or some of his factions, gave vent to that or some of his factions, gave vent to that or some of his factions, gave vent to that or some of his factions, gave vent to that or some of his factions, gave vent to that or some of his factions, gave vent to that or some of his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions, gave vent to that or some or his factions or some or his factions

Grace Elliston. "On Parole."

next week will be "On Parole," a military play by Louis Evan Shipman, under the direction of Henry Miller, who has added this production to his list of presentations. The cast will be practically the same as when seen here earlier in the season, including Charlotte Walker, Vincent Serrano, Robert Cummings, Frank E. Aiken, Fay Wheeler, Alethea Luce and Francis X. Conlon.

## Vaudeville Next Week.

"Woman Against Woman." Kathryn Purnell and her company will return to the Majestic Theater April 8 to

remain for the rest of the season. Miss Pur-

# nell is described as possessing rare emo-tional ability. "Woman Against Woman" is announced for the opening week. Playhouse Paragraphs.

Edith Wynne Matthewsen has revived Everyman' in London. Next season Sarah Truax is to star in a play called "The Alaskan."

Richard Mansfield, by order of his physi cians, has canceled all engagements for the remainder of the season and will take a

WAH M. WILLS

Fritzi Scheff has safely passed the crisis of her illness in New York, but it will be several months before she will entirely regain her strength.

Tuesday afternoon for the benefit of Henry Clay Barnabee netted about \$2,500, and something like \$10,000 was raised by sub-

A report from New York says that Irene Bentley has dropped out of "The Belle of Mayfair." Annabelle Whitford having taken her place as Lady Violet Gussop last Wed-nesday night. Harold Blake and Vivian Brewster, two well-known singers, are to be members of the cast presenting light opera at the New National Theater this summer. The en-

gagement will open with "Robin Hood" Monday night, May 20. The company will number over sixty singers.

When the advance agent of "The Lion and the Mouse" reached Scranton one day last month he asked the house manager how business had been. "Oh, pretty good," was the reply. "But you people had better bring what you advertise. Howard Hall had a real flon here with his show, but

The attraction at the Belasco Theater IN "TEXAS a copyrighted amendment which made the Eight sterling polite vaudeville features pirating of plays a penal offense will come to Chase's next week, the list including Emma Carus, Paul Spadoni, the juggling Hercules, Pat Rooney and Marion Bent, in "The Busy Bell Boy," and others. The benefit performance in Boston last